

# HAPPY DAYS IN DIXIE

CHARACTERISTIC TWO-STEP MARCH

By Kerry Mills





# "When the Bees are in the Hive."

Words by  
ALFRED BRYAN.

Music by  
KERRY MILLS.

## CHORUS.

When the bees are in the hive and the ho-ney's in the comb, When the

gold-en sun-beams bend to kiss the dew: While the old mill wheel turns 'round I'll love you

*ad lib.*  
Ma-ry, When the bees are in the hive I'll come to you.

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# "GOOD-BYE, SWEET MARIE."

("I'll break the fighting line like you broke this heart of mine.")

Words by  
WILL D. COBB.

Music by  
KERRY MILLS.

## CHORUS. Tempo di Marcia.

Good-bye, sweet Mar-ie, Throw a kiss, love, to

me; And your boy, in 'blue will sigh for you, Cry for

you, Die for you, I'll dream, love, of thee, On-ly

*rit.*  
say you'll dream of me, And I'll break the fight-ing line like you  
*rit.*

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# "Pretty Mary."

Words by  
ANDREW B. STERLING.

Music by  
KERRY MILLS.

## CHORUS.

Pret-ty Ma-ry, pret-ty Ma-ry, Must the brook wait all in vain, Must my

heart grow cold with pain? Ros-es, dy-ing I am sigh-ing, Be my

own, sweet pret-ty Ma-ry once a-gain.

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# "A Selection By Andy."

The evening was not considered complete unless there was a selection by Andy, strumming the accompaniment on his old banjo and humming the melody something after this fashion: By KERRY MILLS.

March Tempo but not fast,

Composer of "WHISTLING-ROFUS"

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# Happy Days In Dixie.

CHARACTERISTIC TWO-STEP MARCH.

by KERRY MILLS

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves, each with a treble and bass clef. The first system includes the marking *mf* L.H. and features a melody in the treble with grace notes and a bass line with chords. The second system begins with *mf* and continues the melodic and harmonic development. The third system shows a more complex texture with multiple chords and melodic lines. The fourth system includes the marking *L.H.* and features a prominent bass line. The fifth system concludes the piece with a final melodic flourish in the treble and a supporting bass line. Various musical notations such as grace notes, slurs, and dynamic markings are used throughout the score.



Piano introduction in 2/4 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes. The piece concludes with a final chord in the right hand.

First system of the song. The vocal melody enters in the second measure with the instruction "Sing one octave lower". The piano accompaniment continues with a steady bass line. The lyrics "Ban jos ring in' Dark ies" are written below the vocal line.

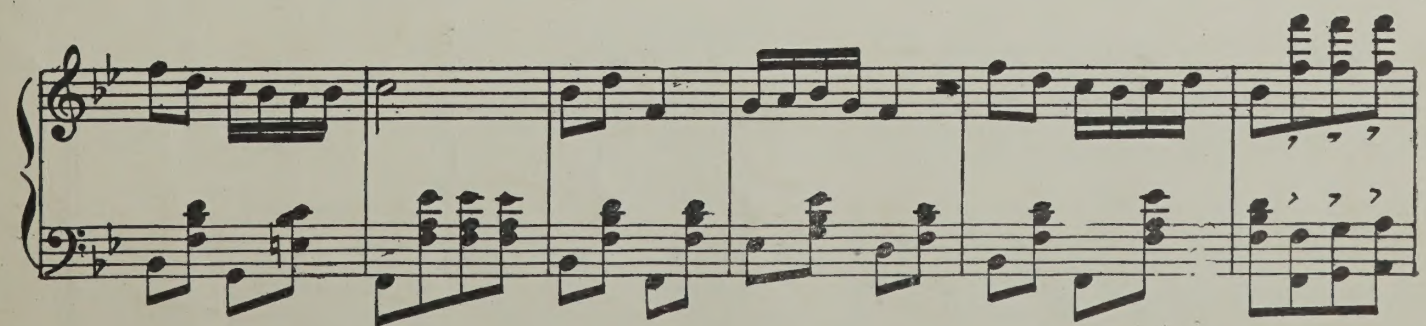
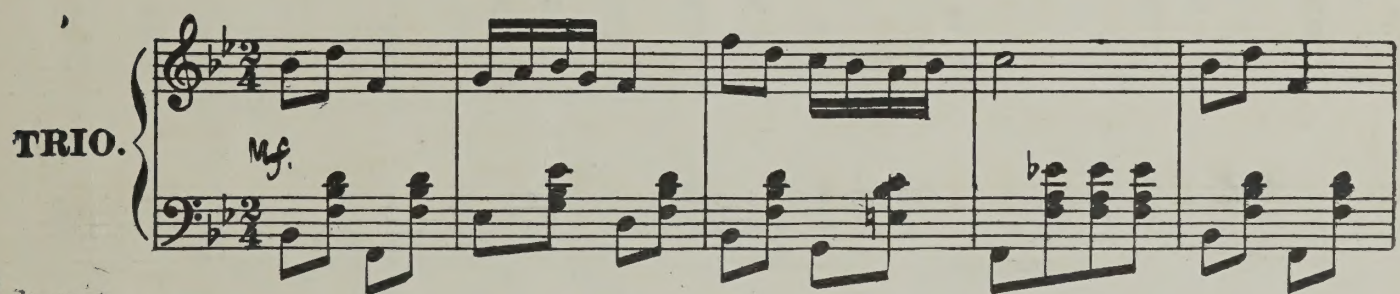
Second system of the song. The vocal melody continues with the lyrics "sing in Mak ing mu sic sweet and grand Eyes a". The piano accompaniment maintains the same rhythmic pattern.

Third system of the song. The vocal melody continues with the lyrics "glanc in' gals a danc in Hap py days in Dix ie Land". The piano accompaniment continues with the same rhythmic pattern.

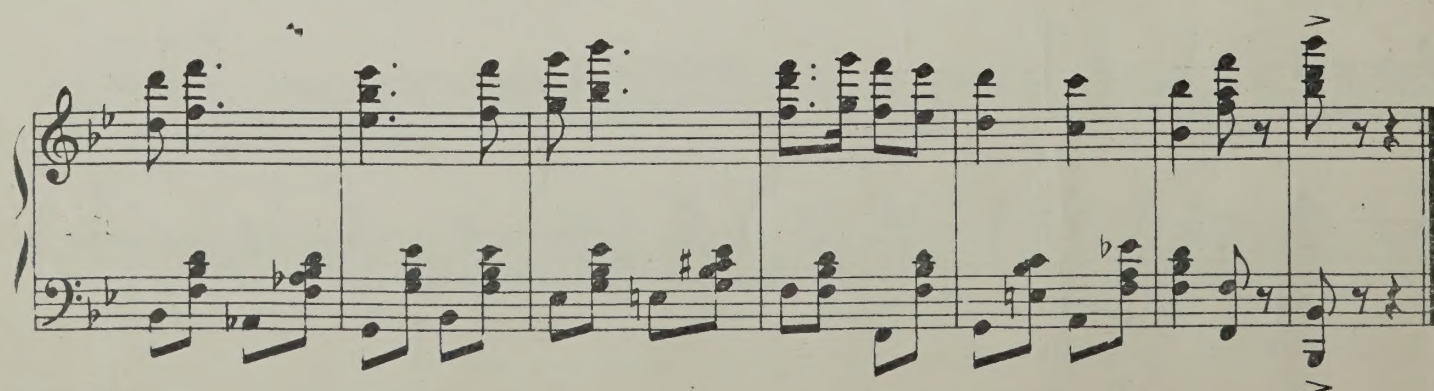
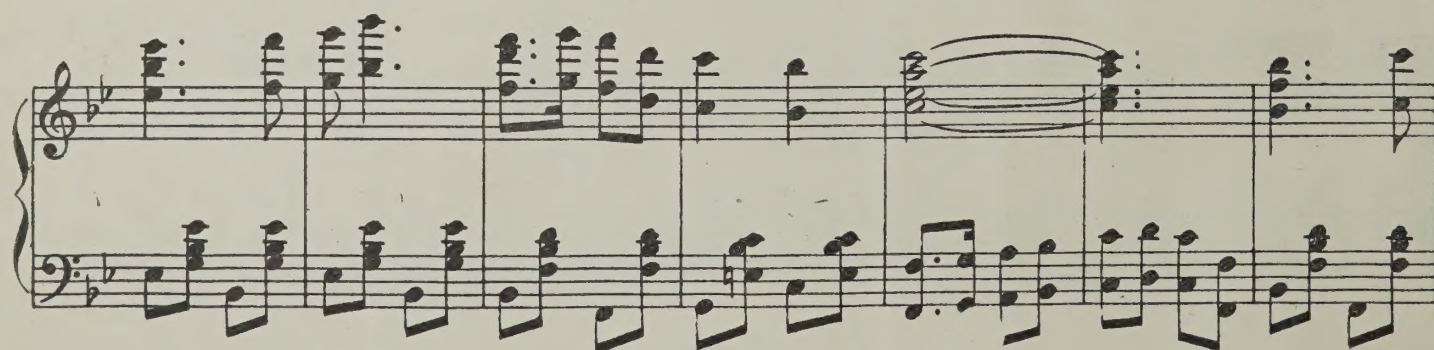
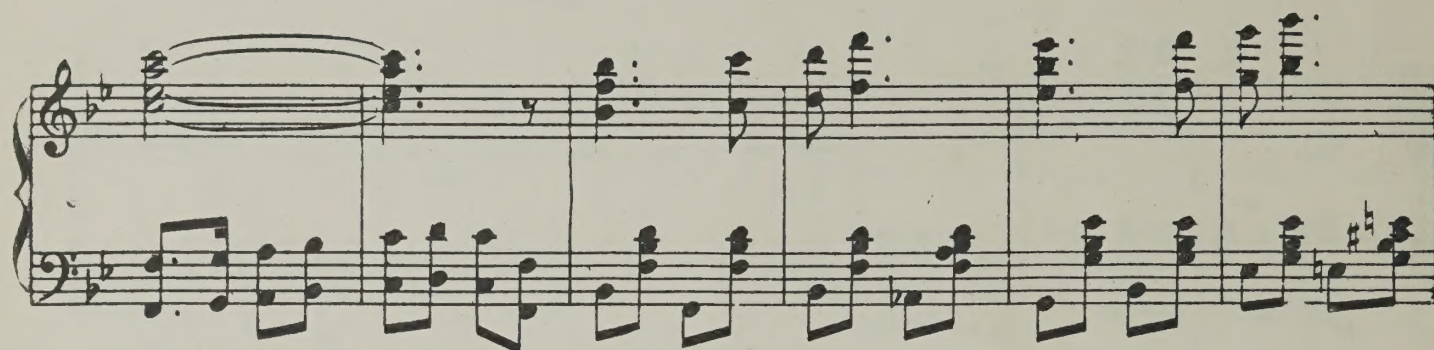
Fourth system of the song. The vocal melody concludes with the lyrics "Land." and a final chord. The piano accompaniment continues with the same rhythmic pattern.

The above verse can be sung to the last strain if so desired.











# "Fare Thee Well, That Means Good-bye"

Words by  
IRVING JONES.  
CHORUS.

Music by  
MAXWELL SILVER

Fare thee well, that means "good-bye."

Fare thee well, I'm goin' to fly, But

if per-chance I'd said "a-dieu," That meant I might re-turn to you, But, etc.

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# You Must Think I'm Santa Claus.

Words by  
IRVING JONES.

CHORUS.

Music by  
MAXWELL SIL

You must think I'm San-ta Claus, And Christmas comes ev'-ry

day; I guess you hear sleighbells ringing babe When I comes 'round this

way, If you think I'm a hu-man Christ-mas tree, You have

cer-tain-ly made a frost; Be-cause I give you pres-ents, hon-ey, etc.

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# "I've Got A Little Money And I Saved It All For You."

Words by EDWARD L. FARRELL.

Music by MAXWELL SILVER

1. A cer-tain lit-tle belle in swell so-  
till ready.  
2. The maid-en said, "you're just the man I'm

ci-e-ty, Eve-ry eve-ning had a dif-frent beau; She  
look-ing for, Might as well be mar-ried right a way, You

said, "Now all the boys look pret-ty good to me, The one  
should have told of your af-fec-tion long be-fore, So do not

like best, why, I don't know! One night  
tar-ry a sing-le day, This lov-ing etc.

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# "My Little Java Lady"

By JOHN A. LOWMAN

CHORUS.

My lit-tle Ja-va la-dy, Queen of the south-ers

cease, Oh, won't you come down hon-ey,

Why stay up there and tease; I'll build a fla-er cast-le

Up in the tal-est trees, You'll be the high-est etc.

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# "Take A Car."

By ROSE & SNYDER

CHORUS.

Take a car, take a car, where-ev-er you go take a car, It beats all your han-soms and au-to-mo-biles, If you're out for plea-sure that trav-els on wheels, Take a car, take a car, No mat-ter how near or how far, In day-light or twi-light, in starlight or

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# "Josie, won't you listen to me."

By ROSE & SNYDER

CHORUS.

Jo-e-o-sie, Jo-e-o-sie, Lis-ten to me, han-ey, lis-ten to me, Jo-e-o-sie, Jo-e-o-sie, please let me be your fi-an-ee There is- n't a thing that I would- n't do, I'd bor- row, beg or go a- steal-in' for you

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# HEINIE

Words by ED. F.

Music by TED. SNYDER.

CHORUS.

Hein- ie, oh Hein- ie, I' love but you, No one can cut my love half in two, Hein- ie, oh Hein- ie, if you will be min- ie, I'll prom- is to stick to you just like glue, Hein- ie in ti- ny 'long-side of you, But I've a heart that is big and true. Hein- ie, oh Hein- ie, if

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# "Here's My Friend."

Words by ED. ROSE.

Music by TED. SNYDER.

CHORUS.

Put your hand on your poc- ket-book and loud- ly cry, "Here's my friend" You meet your en- em-ies, they're al- ways dry but nev- er spend, When they try to in- tro- duce you to some friends near- by, Just keep on a- drift-in' cause you know they lie, Put your hand on your poc- ket-book and

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